November Exhibitions and Event Listings for the Cleveland Museum of Art

Tuesday October 29, 2024

Contact the Museum's Media Relations Team:
(216) 707-2261
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Events

MIX: Supernatural

Friday, November 1, 2024, 6:00–9:00 p.m.

Ames Family Atrium

Ticket Required

Join us on November 1 at MIX: Supernatural, a Halloween dance party celebrating the opening of the CMA's exhibition *Demons, Ghosts, and Goblins in Chinese Art*. Back by popular demand and a favorite of club-goers, internationally acclaimed DJ Fabrizio spins an all-night set mixing his signature international dance music with selections that acknowledge the Halloween spirit. Spooky-themed food and drink items, including

cocktails, beer, and wine, are available to purchase from Bon Appétit. Have a wicked good time at this evening's extravaganza.

Disclaimer: No full-face masks, heavy face paint, glitter, weapon-like props, or excessively oversize costumes are permitted. All outfits are subject to security screening. The Cleveland Museum of Art may refuse entry to any visitor whose attire does not comply with these requirements.

Chamber Music in the Atrium: Selections from Chabrier's *L'Étoile*

Tuesday, November 5, 2024, 12:30–1:30 p.m.

Ames Family Atrium

Free; No Ticket Required

The museum's collaboration with the Cleveland Institute of Music (CIM) continues with our popular Music in the Atrium lunchtime concert series. Grab lunch from Provenance Café and join us at the tables in the atrium.

This afternoon's performance, sung in French, showcases opera singers performing selections from CIM's upcoming production of Emmanuel Chabrier's *L'Étoile*. This rarely staged opéra bouffe with a wacky plot and inventive music follows King Ouf's adventures as he finds someone to execute for his birthday.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

Chamber Music in the Galleries

Wednesday, November 6, 2024, 6:00–7:00 p.m.

Donna and James Reid Gallery | Gallery 217

Free; No Ticket Required

The popular chamber music concert series continues, featuring young artists from Case Western Reserve University's Historical Performance Practice Program. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum's collections for a unique and intimate experience.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

Relic Ensemble

Saturday, November 23, 2024, 7:30–8:30 p.m.

Transformer Station

Ticket Required

Lauded as "stylish and innovative" (New York Classical Review), Relic is a period-instrument chamber orchestra that connects with audiences through intimate, imaginative, and dramatic representations of early music, with the goal of reaching communities in all 50 states. Relic's innovative programming, which uses narrative "chapters" to unite a variety of repertoires into a breathtaking concert experience, has captured the hearts of new and seasoned concertgoers alike.

Founded in 2022, Relic's commitment to taking early music on the road brings it to dozens of communities each season. Through its own initiative, Relic has self-produced concerts in Washington, DC; Kalamazoo, Michigan; Greenbelt, Maryland; New Canaan; Connecticut; New York City; and Richmond, Virginia, among others. Relic's recent presenters include the Indianapolis Early Music Festival, Electric Earth Concerts, Musicivic, Kalamazoo College, and Gotham Early Music Scene. Relic's current season includes performances in Maryland, Michigan, New York, Ohio, Virginia, and Washington, DC.

For tonight's concert, Relic performs its program Into the Underworld. More information about Relic can be found on the ensemble's website.

Into the Underworld Program Description

Relic journeys into the underworld, where darkness dwells and mysterious creatures lurk. Featuring music from Orphean operas and other works that span two centuries and five nationalities, this program depicts an archetypal and deeply human passage into the heart of darkness and, ultimately, back to the light with pieces by Monteverdi, Telemann, Campra, and others.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

Chamber Music in the Atrium

Wednesday, November 13, 2024, and Fridays, November 15 and 22, 2024, 6:00–7:00 p.m.

Ames Family Atrium

Free; No Ticket Required

The museum's collaboration with the Cleveland Institute of Music (CIM) continues with our popular Chamber Music in the Atrium concert series. Grab dinner from Provenance Café and join us at the tables in the atrium.

The views expressed by performers during this event are their own and do not necessarily reflect the opinions of the Cleveland Museum of Art.

New This Month!

Arts of the Maghreb: North African Textiles and Jewelry

Sunday, November 3, 2024–Sunday, October 12, 2025

Gallery Arlene M. and Arthur S. Holden Gallery | Gallery 234

Free; No Ticket Required

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia during the late 1800s and the early 1900s, through a display of elaborate textiles and fine jewelry in the collection of the Cleveland Museum of Art. These works introduce the specialized skills of North African artists, both Amazigh (Berber) and Arab, Muslim and Jewish, and the diverse aesthetics of their multifaceted communities. The CMA's founder J. H. Wade II began forming the collection during his personal travels across the region, and many works are on view for the very first time.

On-Site Activities

Visual Artist Showcase

Saturday, November 2, 2024, 10:00 a.m.–3:00 p.m.

Ingalls Library and Museum Archives

Free; No Ticket Required

The Ingalls Library at the Cleveland Museum of Art is proud to present a day celebrating the remarkable talents of local artists Angela Oster, Jake Kelly, and John G.

Join us for a spine-chilling showcase of eerie graphic art and storytelling. Please keep in mind that some material presented may contain mature content.

The Art of Beer

Wednesday, November 6, 2024, 6:00–7:30 p.m.

Banquet Room

Ticket Required (Sold Out)

Instructor: Amanda Mikolic

Join us for a unique adult-education class at the CMA, where we delve into the fascinating art of beer! Explore artworks from the museum's collection that highlight the rich history of making and drinking beer, spanning from the ancient world to medieval times. Held in the museum's banquet room, this immersive class also features a curated beer tasting of five beers paired with small bites. Led by art historian Amanda Mikolic, who is also known for her engaging presentations on the history of beer and brewing as well as guided tours of Cleveland breweries, this event promises to be both educational and delicious!

Art Up Close: Native North American Art

Tuesdays, November 12 and 19, and Wednesday, November 27, 2024, 11:00 a.m.–1:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Celebrate Native American Heritage month by exploring artworks by Indigenous artists from across North America.

Sensory-Friendly Saturday

Saturday, November 16, 2024, 9:00–10:00 a.m.

Free; No Ticket Required

Sensory-Friendly Saturday events offer adaptations to meet diverse sensory-processing needs every third Saturday of each month from 9:00 to 10:00 a.m. Guests on the autism spectrum, people experiencing dementia, and those of all ages who have intellectual or developmental disabilities are invited to participate in a calming museum experience with less stimulation in a section of the museum's galleries before they open to the public—reducing crowds, noise, and distractions.

Guests can explore the galleries at their own pace and share this time and space with open-minded members of the community. **The designated "calming corner" is temporarily closed due to renovations.**

Things to Know While Planning Your Visit

- All guests must pass through metal detectors at the museum entrance.
- Attendees are encouraged to bring adaptive equipment, including wheelchairs, walkers, and noise-reducing headphones and technology. The Cleveland Museum of Art also offers a limited number of wheelchairs.
- The museum store and café open at 9:00 a.m. on these Saturdays.
- Sensory-Friendly Saturday events are free. Parking in the CMA garage is $14 for nonmembers and $7 for members.
- Once participants enter, they are welcome to stay for the day. The museum opens to the public at 10:00 a.m.

Artist in the Atrium

Hands in Clay: Pueblo Traditions with Pumpkin

Saturday, November 16, 2024, 11:00 a.m.–3:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Every third Saturday of each month, stop by the Ames Family Atrium between 11:00 a.m. and 3:00 p.m. to get a firsthand look at the art-making process. Each session provides the opportunity to engage and interact with a different Northeast Ohio maker during pop-up demonstrations and activities. See their work unfold and learn how artists create. Explore a related selection of authentic objects from the CMA's education art collection in a pop-up Art Up Close session. See, think, and wonder.

Celebrate Native American Heritage month with Taos Pueblo Red Willow potter Marian Renee Pumpkin Concha-Saastamoinen, known as Pumpkin, as she demonstrates her artistic practice, rooted in generations of traditional pottery making from the Taos and Jemez/Laguna/Acoma Pueblos. In connection with Rose B. Simpson's installation *Strata*, Pumpkin hosts a pottery-making demonstration. Guests also have the opportunity to learn more about ancestral pueblo pottery making, chat with Pumpkin about her art, and add to pottery design drawings created by Pumpkin.

Material Matters Gallery Talk

All That Glitters . . . Is Indeed Gold

Wednesday, November 20, 2024, 6:00–7:00 p.m.

Ames Family Atrium

Free; Ticket required

Speaker: Robin Hanson, conservator of textiles

Have you ever wondered how artworks in the CMA's collection are cared for? Join CMA conservators and technicians for guided tours of the galleries. Investigate artists' materials and processes and learn about how the museum preserves artworks for the future.

Explore the connection between three artworks in the CMA's collection: Benjamin West's portrait *George III* and Gilbert Stuart's portrait *Baron FitzGibbon*, both in gallery 204, and the *Lord Chancellor's Burse*, not currently on display. Join CMA textile conservator Robin Hanson in conversation about these three artworks and get the rare chance to see the Lord Chancellor's burse in the context of these two portraits.

Daily Guided Tours

Sundays, Tuesdays, Wednesdays, Thursdays, Fridays, and Saturdays

Ames Family Atrium

Free; Ticket Required

Public tours are offered daily at 11:00 a.m. and 1:00 p.m., Tuesday through Friday, and at 1:00 p.m. on Saturdays and Sundays. Art and Conversation Tours are offered at 10:15 a.m. on Tuesdays.

Art and Conversation Tours

Tuesdays, 10:15–10:45 a.m.

Ames Family Atrium

Free; Ticket Required

Join us for 30-minute close-looking sessions, from 10:15 to 10:45 a.m. on Tuesdays. This program offers a focused look at just a couple of artworks, versus the traditional 60-minute public tours of the museum's collection.

Jewish Ceremonial Art Tours

Thursdays and Sundays, 2:30–3:30 p.m., through Sunday, December 15, 2024

Ames Family Atrium

Free; Ticket Required

The Cleveland Museum of Art now offers special docent-guided tours highlighting the Jewish Ceremonial Art loans from the Jewish Museum in New York, on view at the CMA through Sunday, January 5, 2025. The pieces are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time. Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

These works may be also featured in some of our Daily Guided Tours and Art and Conversation Tours. To schedule private tours for adult groups of 10 or more, please contact grouptours@clevelandart.org or call 216-707-2752.

Open Studio

Sundays, 10:00 a.m.–2:00 p.m.

Ames Family Atrium

Free; No Ticket Required

Open Studio days provide free, drop-in art-making sessions designed for the whole family, encouraging creativity and bonding through hands-on activities.

Witness wonder and celebrate diverse cultures and their enchanting folklore! Discover how demons and monsters are revered around the world.

Continuing Exhibitions

Ancient Andean Textiles

Through Sunday, December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Free; No Ticket Required

Between about 3000 BCE and the early 1500s CE, ancient Andean weavers created one of the world's most distinguished textile traditions in both artistic and technical terms. Within this time span, the most impressive group of early textiles to survive was made by the Paracas people of Peru's south coast. Most artistically elaborate Andean textiles served as garments.

Native North American Textiles and Works on Paper

Through Sunday, December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

Free; No Ticket Required

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s and early 1900s, both of them rugs woven for the collector's market, modeled on the Diné shoulder blanket. Also on view is a watercolor from the 1920s by the Pueblo artist Oqwa Pi (Abel Sanchez), who was key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

This exhibition is made possible with support from the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

Picturing the Border

Through Sunday, January 5, 2025
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Free; No Ticket Required

Picturing the Border presents photographs of the US-Mexico borderlands from the 1970s to the present taken by both border residents and outsiders. They range in subject matter from intimate domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US Border Patrol. The earliest images in this exhibition form an origin story for the topicality of the US-Mexico border at present, and demonstrate that the issues of the border have been a critical point of inquiry for artists since the 1970s. Many serve as counternarratives to the derogatory narratives of migration and Latino/as in the US that tend to circulate in the mass media.

Capitalizing on the prevalent issues of the border today, *Picturing the Border* aims to spark vital conversations of what constitutes citizenship, as well as complex negotiations of personal identity as it relates to the border. The exhibition shows through these images that Latinx, Chicano/a, and Mexican photographers have significantly rethought what defines citizenship, nationality, family, migration, and the border beyond traditional frameworks for decades.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

Jewish Ceremonial Art from the Jewish Museum, New York

Through Sunday, January 5, 2025

Various Galleries

Free; No Ticket Required

The CMA, famous for the quality and breadth of its collection, partners with the Jewish Museum, New York, and displays a group of Jewish ceremonial objects from the latter's world-renowned collection of Jewish art. The objects are shown in six permanent collection galleries, representing the diversity of Jewish cultures throughout the world and time. Among the objects are silver Torah ornaments from Italy, France, and Georgia; a rare German festival lamp; and spice containers made in Ukraine and the United States. They

convey the creativity of Jewish communities and artists from different backgrounds in which they adapted traditional forms of Judaica to changing fashions, styles, and needs, often drawing on broader cultures. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Principal support is provided by Rebecca and David Heller. Major support is provided by Gail C. and Elliott L. Schlang. Additional support is provided by Michael Frank and the late Pat Snyder, Janice Hammond and Edward Hemmelgarn, Marjorie Moskovitz Kanfer and Joseph Kanfer, Margo Roth, Dr. Linda M. Sandhaus and Dr. Roland S. Philip, Dr. Daniel Sessler and Dr. Ximena Valdes-Sessler, and Herb and Jody Wainer.

Demons, Ghosts, and Goblins in Chinese Art

Through Monday, January 20, 2025
Julia and Larry Pollock Focus Gallery | Gallery 010

Free; No Ticket Required

Demons, ghosts, and goblins feature in Chinese art as creatures that either bring harm or ward off evil spirits. This exhibition presents 20 sculptures and paintings of secular and religious subject matter from a private collection and the Cleveland Museum of Art. The show explores the stories in which they appear and the supernatural power that they exert.

This exhibition is made possible with support from Anne T. and Donald F. Palmer.

The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics

Through Sunday, March 2, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

Free; No Ticket Required

Calligraphy, poetry, and painting are considered the high arts of China. By the Ming dynasty (1368–1644), calligraphers used the term *qi* (eccentric or strange) to describe novel approaches to their writings, expressing more artistic freedom, sentiment, and personality in their individual styles. This exhibition presents about a dozen works of calligraphy from the collections of the museum and a private collector, some on display for the first time.

Imagination in the Age of Reason

Through Sunday, March 2, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Free; No Ticket Required

Although the Enlightenment period in Europe (about 1685–1815) has long been celebrated as "the age of reason," it was also a time of imagination when artists across Europe incorporated elements of fantasy and folly into their work in creative new ways. *Imagination in the Age of Reason*, pulled from the CMA's rich holdings of 18th-century European prints and drawings, explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge. During this unprecedented time, artists used their imaginations in multifaceted ways to depict, understand, and critique the world around them.

The Enlightenment adopted a revolutionary emphasis on individual liberty, direct observation, and rational thought. Enlightenment society valued learning and innovation, encouraging an unprecedented flowering of knowledge with major advances in fields as diverse as art, philosophy, politics, and science. Important thinkers of the time questioned long-held beliefs, instead using scientific reasoning to uncover new, objective principles on which to base a modern society, free from superstition, passion, and prejudice.

During this same period, a number of artists reveled in the power of the imagination to expose hidden truths, conjure strange worlds, or concoct illusions. François Boucher and Francisco de Goya, among others, drew on their imaginations to devise novel compositions, envision far-off places and people, attract new buyers for their art, and comment on society and its values. They also blurred the boundaries of fact and fantasy, incorporating real and invented elements into their compositions, often without distinguishing between the two. Imagination was a dynamic tool through which Enlightenment-era artists marketed their work, revealed or obscured truth, entertained or educated viewers, and supported or criticized systems of power.

The exhibition presents an exceptional opportunity to see exciting recent acquisitions on view for the first time as well as rarely shown collection highlights, including prints and drawings by Canaletto and Goya and a pastel portrait by Swiss artist Jean-Étienne Liotard.

This exhibition is made possible with support from the Baker-Nord Center for the Humanities, Case Western Reserve University.

Temples and Worship in South Asia

Through Sunday, March 9, 2025

Gallery 242B

Free; No Ticket Required

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites. Indian artists, who created paintings for Indian viewers, emphasized the devotee's intimate interaction with the divinity. Conspicuous are the offerings intended to please the living deity believed to reside in an object of worship, either in human or nonhuman form.

When early British photographers documented Hindu temples in the mid-1800s, they focused on creating a visual record of impressive premodern architectural achievements, avoiding traces of devotional activity. Contemporary photographers, on the other hand, emphasized the bustling interiors in scenes that evoke an overwhelming multisensory experience. The colonial and contemporary photographs invite reflection on how non-Indians interacted with Hindu temples and projected their images to non-Indian audiences.

Pattern and Decoration in Royal Art of the Joseon Dynasty

Through Sunday, March 30, 2025

Korea Foundation Gallery

Free; No Ticket Required

Pattern and Decoration in Royal Art of the Joseon Dynasty presents a selection of painted screens and porcelain ware that uses decorative motifs and designs as the main subjects. Dragons, peonies, books, and scholarly accoutrements are among the most popular subjects that developed into decorative patterns in response to social and cultural changes during the 1700s and 1800s. By highlighting patterns and colors, this thematic presentation explores how Korean art vividly originated and offered powerful codes of communication, for example, peonies that symbolized prosperity and the mythical dragon that had the power to make rain.

Rose B. Simpson: Strata

Through Sunday, April 13, 2025

Ames Family Atrium

Free; No Ticket Required

Rose B. Simpson (b. 1983) has envisioned a site-specific project for the Cleveland Museum of Art's Ames Family Atrium titled *Strata*. Simpson's installation was commissioned specifically for the expansive, light-filled space. According to the artist, *Strata* is inspired by time spent in Cleveland, "the architecture of the museum, the possibility of the space, tumbled stones from the shores of Lake Erie," as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico, where she was born and raised and where she lives and works.

Strata comprises two monumental figural sculptures constructed from the artist's signature clay medium, in addition to metalwork, porous concrete, and cast bronze. The figures' layers mimic rock eroded through geologic time and the structural materiality of man-made architecture. Intricate welded metal structures mounted to the heads of each figure, intended to cast shadows, mimic the structures of the mind in relationship to time and space.

Simpson's identity as a Native woman has greatly impacted her work. She is from a long line of women working in the ceramic tradition of her Kha'po Owingeh (Santa Clara Pueblo) tribe dating back to the 500s CE. Her large-scale sculptures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation, and balance her tribe's inherited ceramic tradition with modern methods, materials, and processes. Her work asserts a pride of place and belonging on land where Native residents have been forcefully dispossessed of their territories and cultures.

Simpson has had solo exhibitions at the Whitney Museum of American Art, ICA Boston, the Wheelwright Museum, and the Nevada Art Museum, and is represented in museum collections including the Cleveland Museum of Art, Denver Art Museum, Museum of Contemporary Art Chicago, Museum of Fine Arts Boston, Princeton University Art Museum, and San Francisco Museum of Modern Art, among others. She is the recipient of several prestigious awards, including a Joan Mitchell Foundation Fellowship and a Women's Caucus for Art President's Award for Art & Activism and was recently appointed by President Biden to the Institute of American Indian Arts Board of Trustees.

The CMA's presentation of *Rose B. Simpson: Strata* includes a richly illustrated catalogue with contributions by Nadiah Rivera Fellah, the CMA's associate curator of contemporary art; Anya Montiel, curator at the Smithsonian's National Museum of the American Indian; Karen Patterson, executive director at the Ruth Foundation; Natalie Diaz (Mojave / Akimel O'odham), Maxine and Jonathan Marshall Chair in Modern and Contemporary Poetry at

Arizona State University; and artists Rose B. Simpson and Dyani White Hawk (Sicangu Lakota).

Major support is provided by the National Endowment for the Arts and the Womens Council of the Cleveland Museum of Art.

Contemporary Calligraphy and Clay

Through Sunday, June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A

Free; No Ticket Required

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as “display alcove.” For centuries, people have hung calligraphy or paintings on the wall of a toko and placed ceramics, lacquers, or metalworks on the deck to create a particular mood for an occasion. Traditional reception rooms, living rooms, guest rooms, and teahouses, places where people hold small, significant gatherings, often feature toko. While toko are less common in newer architectural structures due to various factors, including limited space and a shift away from floor culture, today’s artists continue to create with them in mind but also increasingly envision new environments for their works. This installation considers the bond of calligraphy and clay through contemporary artworks set in the modern space of the museum gallery.

Creation, Birth, and Rebirth

Through Sunday, July 27, 2025

Gallery 115

Free; No Ticket Required

The exhibition explores some of the fundamental moments in the sacred narratives of the medieval world: the creation of the universe, the birth of its gods and its humans, and visions of the end of life conceived as a new beginning. The exhibition asks a series of questions: How was the creation of the world imagined in different religions? How were the creators of that world visualized in several religious cultures? How were ideas about conception, incarnation, and birth depicted in the objects created by these cultures? How

did they perceive the difference between birth and creation, and the connections between death and rebirth? What parallels were drawn between miraculous and everyday births? How did religious teachings on reincarnation and resurrection manifest in medieval material culture? What, more broadly, was the role of images in making sense of the universe?

The objects in the exhibition span from the 800s to the 1500s, drawn from several collections in the Cleveland Museum of Art, including medieval art, Chinese art, Indian and Southeast Asian art, art of the Americas, and prints and drawings, offering possibilities of forging connections across cultures and geographies.

The exhibition is a culmination of several years of collaboration between the medieval art program at Case Western Reserve University and the Cleveland Museum of Art, made possible by the support of the Mellon Foundation.

From the Earth through Her Hands: African Ceramics

Through Sunday, September 21, 2025

Gallery 108A

Free

African women have worked in ceramics for millennia, yet their accomplishments are underexhibited compared to male artists who sculpted in wood. This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors; idealized portraits; and practical beauty. The intimate presentation illuminates the deeply historical practice of African women working in ceramics and considers connections between functional and display ("fine art" ceramics). It highlights the technical, training, and aesthetic links among 20th-century female African artists working in ceramics. One of the 10 works is newly acquired (a mid-20th-century bowl by renowned Nigerian ceramicist Ladi Kwali OON MBE), while others have not recently been on view or are being exhibited for the first time.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113

Free Parking in the Lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle

Day of the Dead Ceremony | Ceremonia del Día de Muertos

Friday, November 1, 2024, 5:30–6:30 p.m.

Free; No Ticket Required

In partnership with the Mexican Committee of Cleveland, guests are invited to learn the art and history of Day of the Dead. Learn more about the holiday with art making, remarks from experts and those who celebrate, and live dancers performing over our ephemeral sawdust carpet, or *tapete*. This event is a wonderful opportunity to connect and learn more about the upcoming Cleveland Día de Muertos Parade on Saturday, November 2, 2024, in Gordon Square.

En asociación con el Comité Mexicano de Cleveland, los huéspedes están invitados a aprender el arte y la historia del Día de Muertos. Aprenda más sobre la festividad con la creación de arte, comentarios de expertos y aquellos que celebran, y vea a los bailarines en vivo actuar sobre nuestro tapete de aserrín efímero.

Este evento es una oportunidad maravillosa para conectarse y aprender más sobre el próximo Desfile del Día de Muertos de Cleveland el sábado 2 de noviembre en Gordon Square.

Family FUNdays | Día De Alegria Familiar at the CAC

Monthly on the first Sunday, 1:00–4:00 p.m.

Free; No Ticket Required

Enjoy free family fun and explore art celebrating community. This event features family-friendly games, movement-based activities, and art making, Open to all ages and abilities!

In celebration of Native American Heritage Month, November's project is inspired by Rose B. Simpson's *Strata*, individual heritage, and Cleveland's shoreline.

Únase a nosotros para divertirse con familia, mientras exploramos el arte celebrando comunidad. Gratis para participar. Juegos para toda la familia, actividades basadas en movimientos, y creación de arte. ¡Abiertas a todos los edades y habilidades!

Para celebrar el Mes de la Herencia Indígena Americana, el proyecto de noviembre está inspirado en *Strata* de Rose B. Simpson, la herencia individual, y la costa de Cleveland.

Comic Club | Club de Cómic

Saturday, November 2, 2024, 11:00 a.m.–1:00 p.m.

Free; No Ticket Required

Be inspired and venture into the world of storytelling with guest artist Jarod “Od” Perry-Richardson. Work in the company of others to develop your own style and collaborate!

Explore the long history of sequential art through various genres and cultures including newspaper comic strips, American superhero comics and graphic novels, Japanese manga, and media adaptations (film and television) of these stories. Practice techniques to improve drawing and storytelling skills with a focus in character design, visual language, and panel structure.

Inspírate y aventúrate en el mundo de la narración de historias con el artista invitada Jarod “Od” Perry-Richardson. ¡Trabaja en compañía de otros para desarrollar tu propio estilo y colaborar!

Explora la larga historia del arte secuencial a través de varios géneros y culturas, incluidas las tiras cómicas de periódicos, los cómics y novelas gráficas de superhéroes estadounidenses, el manga japonés y las adaptaciones de medios (cine y televisión) de estas historias. Practique técnicas para mejorar las habilidades de dibujo y narración con un enfoque en el diseño de personajes, el lenguaje visual y la estructura de paneles.

Open Studio | Estudio Abierto at the CAC

Saturdays and Sundays, 1:00–4:00 p.m., through Saturday, January 4, 2025

Free; No Ticket Required

Enjoy free, drop-in art making. A monthly theme connects community, art, and exploration. Join us and learn about vintage Maya textiles. Textiles are on view during Community Arts Center open hours through October 15.

Disfrute el arte con toda la familia. Gratis para participar. Cada mes presenta una temática connectando el arte, la comunidad y la exploración. Únase a nosotrospara inspirarte de los textiles Maya. Textiles a la vista durante horarios abiertos del Centro de Artes Comunitarias hasta el 15 de octubre.

Crate Night: Mandalas and Mindfulness | Noche Discos: Mandalas y Atención Plena

Friday, November 15, 2024, 5:00–7:00 p.m.

Free; No Ticket Required

We invite you to the Community Arts Center for a special mindfulness collaboration between art therapist Arcelia Gandarilla, MPS, and DJ J. P. Hernandez, aka Barrioboy. Transform old vinyl records into something creative and new! Records are provided and played during the workshop. Bring your friends, kids, partner, or community, or come alone and plan to work with others! Guests are invited to bring a favorite record for J. P. to spin!

Te invitamos al Centro de Artes Comunitarias para una colaboración especial para atención plena entre la terapeuta de arte Arcelia Gandarilla, MPS, y DJ J. P. Hernández, aka Barrioboy. ¡Transforma viejos discos de vinilo en algo creativo y nuevo! Los discos se proporcionan y se reproducen durante el taller. ¡Traiga a sus amigos, hijos, pareja, o comunidad, o venga solo y planee trabajar con otros! ¡Los invitados están invitados a traer un disco favorito para que J. P. gire!

Swap Meet | Tianguis

Saturday, November 16, 2024, 11:00 a.m.–2:00 p.m.

Free; No Ticket Required

In partnership with artist Susie Underwood, the Community Arts Center is welcoming artists to exchange art and art supplies with one another. Bring your overstock or that old painting you're not sure how to unload and leave with something new to inspire your creativity. Let's celebrate our artistic community by trading treasures and sparking fresh ideas together!

Artists are responsible for all set up and leaving with leftovers. No monetary exchanges are permitted inside the CAC. Email Susie Underwood at robustenergies@gmail.com to register for a table and participate.

En asociación con la artista Susie Underwood, el Centro de Artes Comunitarias da la bienvenida a los artistas para que intercambien arte y materiales de arte entre sí. Lleva contigo tu exceso de existencias o esa pintura vieja que no estás seguro de cómo descargar y vete con algo nuevo para inspirar tu creatividad. ¡Celebremos a nuestra comunidad artística intercambiando tesoros y generando nuevas ideas juntos!

Los artistas son responsables de todo el montaje y de dejar las sobras. No se permiten cambios monetarios dentro de la CAC. Envíe un correo electrónico a Susie Underwood en robustenergies@gmail.com para registrarse en una mesa y participar.

Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Christine Fae Powell, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by Brenda and Marshall Brown, Mr. and Mrs. Walter E. Fortney, David and Robin Gunning, Dieter and Susan M. Kaesgen, Eva and Rudolf Linnebach, Gail C. and Elliott L. Schlang, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Char and Chuck Fowler, the Giant Eagle Foundation, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, William J. and Katherine T. O'Neill, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.

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About the Cleveland Museum of Art

The Cleveland Museum of Art (CMA) is renowned for the quality and breadth of its collection, which includes more than 63,000 artworks and spans 6,000 years of achievement in the arts. The museum is a significant international forum for exhibitions,

scholarship, and performing arts and is a leader in digital innovation. One of the leading encyclopedic art museums in the United States, the CMA is recognized for its award-winning open access program—which provides free digital access to images and information about works in the museum's collection—and free of charge to all. The museum is located in the University Circle neighborhood with two satellite locations on Cleveland's west side: the Community Arts Center and Transformer Station.

The museum is supported in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture and made possible in part by the Ohio Arts Council (OAC), which receives support from the State of Ohio and the National Endowment for the Arts. The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically. For more information about the museum and its holdings, programs, and events, call 888-CMA-0033 or visit cma.org.